TYCI

FREE ZINE

APRIL - MAY
2015

ISSUE
#30

Ladies and the 'Just' word

Kate Bailey talks apologising and language.

There is article after article about women apologising for things that they should not. Obviously, apologising for exerting power or apologising for anything that relates to your womanhood is of course, not acceptable. There's a further layer of this problem though - the implied apologies of a 'just' world. Not just, as in justice. Rather, the way women and men generally use the word 'just' has a sentiment of apology attached to it. Somewhat unbelievable, yet prevalent and somewhat hyper-analytical, but relevant - the use of 'just' is it's own form of apology, and of course applicable to feminism and feminists and women wanting to take their rights without apology, but applicable across the board in regards to clarity within communication.

- Every time a woman says 'my husband is just a tradesperson'. (My husband is a tradesman.)
- Every time a man says 'she's just being a girl'. (She is upset.)
- Every time we say 'he just needs to blow off some steam'. (He's irrationally angry and needs to calm down.)
- Every time we hear 'it's just a compliment'. (I have done nothing wrong and do

not have to understand my impact, because I'm being nice and I can downplay my error by making you seem irrational.)
- Every time we refer to people are 'just a friend'. (This is X, my friend.) (No, she is actually a friend.)
- Every time someone says 'she's just on her period'. (She seems frustrated.)
- Every time a woman refers to herself as 'just a housewife'. (I am a mother and take care of the home.)

This list goes on - and 'just' seems be linked often in relation to women and their roles, and we can see these turns of phrase actually having an impact. We see two sentences saying the same thing. It's just one is said without a veiled guilt or caveat that it's already not good enough. It's very much the kind of counteractive behaviour we've come to expect from women and their clarity of language - we're forced to scale things back. Of course, what we know about humans is that we rarely say what we actually mean, or in many cases, our language reveals something about how we feel - much more than our words ever could. When we include 'just' in our language we reference something or someone with a judgement, a remark on 'and that's all'. Yes, it's semantics. But, there is a need to address problems like this. With so many people feeling the same about the same issues - we have been unable to obtain broader changes, and a majority of that problem is how we communicate.

This communication extends to how feminists and patriarchists communicate, and also interpersonal communication that perpetuates myths, like the conversations above. Every time a person says 'just a' they are attempting to escape a perceived embarrassment rooted in a belief in the standard society has set. As an example, a broad, reaching look at the 'just a friend' line: We live in a society that says our social currency is stronger if we have a partner. The idea especially having been that a woman needs a man to protect her. Likewise, a man needs a woman to care for him. We use 'just' so casually, diminishing the capacity of our friends to provide intimacy or companionship - we assume it cannot fulfil us the way a partner would, because we're told they can't. So, someone becomes 'just' something.

These are language customs that are habitual. There's no denying how easy it is to use language that we are repeating rather than thinking about it. The author is aware of their own tendency to slip into a 'just' language and it is a lot easier to do this than to specifically communicate something. The patterns of language in this 'just'-obsessed world are so minuscule that with a change in attitude they may eventually dissipate, but why not try to change it now?

KATE BAILEY IS AN AUSTRALIAN WRITER BASED IN BERLIN. FOR MORE OF HER WORK, VISIT LITTLEJOY.DE.

LES VOIZINES

Stacey Walton talks to Gerlin, co-founder of the zine-loving Belgian collective.

Tell us a bit about Les VoiZines and what you do.

Les VoiZines started because I had been wanting to organise a zinefest for years but I just didn't know who to ask to organise it with me. I had seen Valentine a couple of times when she passed by in the shop where I work and I always thought she looked like a cool girl (this one time she was wearing a Beat Happening tee and that made me sure she was very cool). Then I found out she was in this collective that made a quarterly zine and that's why I decided to just add her on Facebook and send her a message telling her how much I love her work and if by chance she was up for organising something around zines together. Lucky for me she was and we started having meetings every Monday. She lives around the corner from me so it was very easy to meet up. That's also where our name came from, it's a play on words on voisines, French for neighbours.

Why did you decide to establish Voi Zines?

We decided to establish Les VoiZines because we both thought Gent was sorely lacking when it came to the zine community. Not that there weren't enough zinesters around, but that there was nothing tying them together. Both Antwerp and Brussels have these big annual events celebrating independent publications and we wanted Gent to have one of its own as well. From the beginning though we wanted to focus on very small and independent zines, where the DIY aesthetic is still very much alive. A lot of other zinefests are more professional when it came to the participants, more

established artists so you will. We really wanted to shine a light on the younger ones.

We are very lucky that we have the support of the city of Gent. They have a special program for people under 30 where you can apply for a grant for an event. We did that and received their full support so that's how we manage to do this financially. We're super grateful for that!

Do you make zines yourself? If so, do you draw from any particular influences?

I do make zines myself, sporadically. I have always been very interested in the culture and scene surrounding it and did a music zine that ran for three editions about 5 years ago. It was a very exciting way of meeting new people and getting my (and my friend who I was doing it with) stuff out there, especially as I love music so much.

I've also done some zines for an event just for fun and then one on film. And for Les VoiZines I'm now making one that's a collection of vintage labels and tags that I've been collecting in the vintage shop where I work part-time.

I don't think I draw from a particular influence but what got me into zines first was the riot grrrl movement. I love that whole DIY look and the passion that goes with it. I'm also just an overly nostalgic person so that's definitely got something to do with it.

In an increasing digital world, why do you think zine culture is still in existence and seemingly on the up?

I just think it's something so special. It's tangible, it's tactile and it's unique and often only available in limited quantities. I also think that for young artists it's a relatively easy way to make some money and also cheap for people who want to support an artist but can't afford that much. I've always found it incredibly charming and special, it's something very personal often and also exciting because the topics can be on just about anything.

What can we expect at Les VoiZines events?

At our event you can expect a big zine fair with people from all over Belgium and even France having a table and selling their wares. We'll also have a communal table with all the zines that people who couldn't attend sent to us. I already know I'm gonna be so broke from wanting to buy all the zines...

Other than that there will be a workshop on how to make your own zine and you'll be able to tune your underwear with one of the participants in the fair called Vite. And then lastly Tieten Met Haar, a collective that releases a quarterly zine will be having a talk about what it is they do. And there will be plenty of vegan snacks and beverages.

LES VOIZINES TOOK PLACE 11 AND 12 APRIL IN GENT. FOR MORE INFORMATION ON THE GROUP, VISIT FACEBOOK.COM/ LESVOIZINESGENT.

WOMEN IN ART: REMEDIOS VARO

Susanne Lund Pangrazio writes the first in a regular series focusing on female artists.

In my first year as an art student, our head tutor gave a lecture on what he thought were the most important artists through history. At the end of the lecture a couple of us asked him why he hadn't brought up even one female artist. He looked a bit confused because this had never crossed his mind. "Female artists? Well, I don't think there have really been any female artists in history", he said. We argued that this could not be true and that he would have to redo the lecture and include the women. Next week, he came back and admitted that there are actually quite a lot of women artists through history. And that, my friends, is more than true. Female artists have been cut out of the history lessons in the same way that other females have been overlooked throughout history, or they have been portrayed only as the mothers, wives or mistresses of successful male contemporaries. With this series of features, I would like to shed some light onto female artists through history - some of them my heroes, others completely new to me. Let's begin with the surrealist painter Remedios Varo.

Varo was born in 1908 in Girona, Spain. She first got acquainted with the surrealist movement through lectures and poetry during her studies at the Real Academia de Bellas Artes in Madrid, but it wasn't

until she fled to Paris during the Spanish Civil War that she got introduced to the surrealist circle and made friends with Leonora Carrington and other surrealist artists…

When the Nazis took Paris in 1940 Varo fled the city and at the end of 1941 she entered Mexico. Many Europeans would be granted refuge in the country during the Spanish Civil War and the WWII and here she could resume her friendship with Carrington and other creatives. During the first few years in Mexico she made a living through more commercial art such as furniture and stage set design. It would take several years until she started to paint again and even longer before she exhibited in the country.

Varo is associated with surrealism because she lived and interacted with the surrealist circle in Paris but also because she married a surrealist. Her work often suggests the thoughts and ideas of the surrealist movement but at a closer look there are a few things that differentiate her from her fellow male surrealists. In the surrealist circle women were mostly thought of as a muse to the male artist; erotic or neurotic, but not as an equal and creative artist. There were several female surrealist artists and they all had to find ways to oppose the preconceptions about women. Isolation and a sense of gender ambiguity became some of Varo's trademarks, with her often gender neutral characters situated in hard to reach places. She would often capture these characters as being involved in some sort of scientific research and place them in surreal environments. Some have said that the isolation of her characters was a way for Varo to portray a woman's experiences and struggle in a misogynous world and that her work captured the emotions of being a woman in the early 20th century. Gender wasn't the end goal in Varo's exploration as an artist but it became an important cornerstone in finding the creative outlet and imagery in the quest for spirituality.

The figures in her paintings hold a resemblance to herself and as she created a new life for herself in a new country she also created and inhabited new and unknown worlds within her paintings. Her paintings became places where she could explore the self and the universal freely through surreal imagery. A lot of her art questioned and challenged the patriarchy and through her art she dared to question the role and destiny of women. Varo rejected her Catholic upbringing but would use a lot of symbolism from religion, mysticism and alchemy in her work. She was an anarchist and did not believe in the state, which she believed to be an unnecessary evil. In her work she often challenged patriarchy and gave women a prominent and active role.

Even though she initially didn't see herself living for a long time in Mexico she stayed there for the rest of her life. She died from a heart attack in Mexico City in 1963 and her close friend André Breton said that the sorceress left too soon.

THIS IS AN EXTRACT. TO READ THE FULL ARTICLE AND MORE FEATURES IN THE WOMEN IN ART SERIES, VISIT TYCI.ORG.UK.

Halina Rifai interviews the Glasgow duo about their music.

When Lilac Pin's introductory track 'Easy' hit my inbox I think I sat for at least half an hour with this beamish smile on my face…

Thomas and April May are a Glasgow-based duo who met through a mutual friend. Thomas heard April singing at an acoustic night and thought her voice would be perfect for material he was working on which included the aforementioned 'Easy'.

Both born and bred in Scotland, Thomas has played in and produced various bands. April comes from a classically trained background and as a pianist, violinist and flautist she has been playing in an orchestra for many years so this is quite a departure from what she is used to. She says, *"I didn't really discover my voice until my late teens. I dabbled with opera, then jazz and blues, then I met Thomas. He's really encouraged me to come into my own as an artist and has been a wonderful inspiration."*

The duo one of several impressive artists on a Glasgow-based management roster which also includes The Wild Curve and WHITE. Their provocative blend of euphoric pop and sweeping electronica is something that has grabbed the attention of bloggers, music sites and promoters, but where has their individual creative inspiration come from?

"I've been in the industry for a while, mainly as a producer. It's hard to pin point when and what inspired my interest in music. I guess my first memory was messing about with an

organ that my mum bought for the house when I was a kid. I remember being so pleased with myself that I managed to figure out how to play Twinkle Twinkle! I reckon that's where it started. I did have a toy drum kit before that, but I was more interested in taking it apart and playing with the springs," says Thomas.

April, on the other hand, comes from an almost polar opposite background when it comes to music: *"I was four years old when I picked up my first instrument, and was encouraged into the world of music by my very loving (and very loved) family. I've always been a reader and a writer, I just hadn't discovered a platform where I could apply it to music until last year. I had never been in a recording studio or played in a band until I met Thomas, so this is all a very new experience for me. He's showing me the way."*

April's breathtaking vocals are showcased perfectly on Lilac Pin's debut tracks. This is the first time that she has been able to be so free with her vocals as electronica is completely new to her. Having been focused on classical music, she subsequently started exploring jazz and blues. It is therefore fascinating and fortuitous that they met. The organic exploration of April combined with Thomas's synthetic, yet intellectual production has proved a match made in Glasgow.

With an album on the horizon this year, the next priority is to develop their live show. *"The live aspect is definitely something we are looking forward to, but we believe it's so important to get the songs to a standard before we play live. Even when recording other bands I find that the majority of them discover something they have been playing or doing wrong, so the studio can be very useful for zooming in on finer details. April and I had every intention to play live when we first got together but we just didn't have any songs at that point. Now that we are a bit closer, the prospect is exciting,"* says Thomas.

Whilst is can be sometimes easier to launch as a musician in Scotland, and microcosmically in Glasgow, it can also be a bit of a goldfish bowl for many. The importance of realising how small the world is, especially when it comes to releasing music is something I think that a lot of people seem to forget. Lilac Pin are in a particularly important position as their music has the ability to translate effectively outside of Scotland and indeed the UK. Thomas also recognises the importance of this:

"We are certainly proud to come from such a musically vibrant and renowned country, but we wouldn't like for our music to be contained there. I think that some bands can fall into the trap of becoming overly concerned with acceptance from their local peers but it's important to us to have our music heard by as many people in as many places as possible. We are working on new songs just now and hope to release something pretty soon."

THIS IS AN EXTRACT. TO READ THE FULL ARTICLE, VISIT TYCI.ORG.UK. TO HEAR LILAC PIN'S MUSIC, VISIT SOUNDCLOUD.COM/LILACPIN.

FEMINISM IS THE MIXING BOWL, EQUALITY IS THE CAKE

Kate Bailey writes about her interpetation the word 'feminism' and why it is important.

The stigma of the word 'feminism' and the identification of oneself as a 'feminist' have now reached the cultural tipping point of being 'a good thing'. This is quite amazing, and there has been mostly communicative work and campaigns centred around unravelling the toxic stigma that has plagued feminism for years. We now understand what a feminist actually is by definition. However, there still remains the strands of people who prefer to identify as an someone prefers identifying with a concept of equality as opposed to identifying as a feminist. I myself, for a while, was one of them.

On paper, to identify 'equalitist' is preferable to being a feminist, unless we understand this: feminism is the tool by which we achieve equality, feminism is not a result nor tangible goal. This negates the common critique of feminists past: that they were actively seeking to have women have more of a role than men. Anecdotally, misogynists would hide behind the rhetoric they could not possibly support something that was attempting to privilege one group over another. In 2015, conversations about feminist identification often lead the uncertain to meander around with a false superiority: I actually believe in equality.

So, this is the next step for many people and for even

someone like myself, whom as a younger person began to realise that feminism did not seek to emulate women but rather equal the playing ground. As we grow to understand the social complexities of feminism and the movement within the patriarchy, it's plain to see equality within itself is going to take years. Rationally and evidentially, in a common Western culture, there is no foreseeable way a woman's rights could surpass those of a man. Therefore, a person who believes in equality would, sensibly, have to accept that feminism is the facilitation of equality, and perhaps consider that feminism will become a social maintenance as opposed to a surging movement - if we obtain equality.

There's a strange social tide a'turnin' - gender and sexuality are moving further towards no requirement for identification, yet identifying as a feminist is one of the most important social contributions a person could make. It's a slow process, you know, mass social change. So far we have seen the word reclaimed, we have seen a transformed dialogue, we have more representation with shows like Broad City and performers like Beyoncé and Taylor Swift nailing their flags to the mast - there's now a collective interest in feminism that will evolve with more people becoming educated and knowledgeable about the actual, real-life ways in which gender inequality is prevalent. It's now about differentiation of terminology, truly grasping what feminism is, how it is not equality but rather the tool of equality. It is simply too important for the momentum of

feminism that more and more people are openly on board with it - much in the same way gay marriage or marijuana legalisation has experienced an opinion shift as more information and understanding becomes present in media and society. This conversation is worthy to have with those who generally want equal rights for women, but still dismiss the term 'feminist'. Of course, no one should have to identify any way in which that makes them uncomfortable. That said, if the topic comes up, you can ask yourself if you'd like to make a contribution to the movement and discuss it - every conversation counts.

To reclaim the kitchen for a moment: if equality is the cake (the result), feminism is the mixing bowl (the tool combining the elements of the result). Without that bowl, you can't have the cake. For now, we need to mix for a little while longer, it's not quite ready to bake yet. But for the record, and make no mistakes, we shall have our cake and eat it too, because what the fuck else would one do with cake?

KATE BAILEY IS AN AUSTRALIAN WRITER BASED IN BERLIN. FOR MORE OF HER WORK, VISIT LITTLEJOY.DE.

TYCI LIVE MAY

WE ARE EXCITED TO BE HOSTING BIRMINGHAM PUNK TRIO **YOUTH MAN** IN GLASGOW, WITH SUPPORT FROM **FROTH** AND **HAPPY MEALS DJS**. PROCEEDS FROM THIS MONTH'S RAFFLE WILL GO TO **SAY WOMEN**.

SATURDAY 16 MAY
11PM – 3AM
STEREO, 22 – 28 RENFIELD LANE, GLASGOW

£5 | TICKETS AVAILABLE FROM STEREOCAFEBAR.COM

Subcity Radio

The latest episode of the TYCI podcast is online now and can be found at soundcloud.com/tyciblog. Our next Subcity show will be Thursday 30th April, 5 – 7pm. Tune in at subcity.org/shows/tyci.

TYCI is a collective run by women.

We have a website where we write about things which affect us and put together features on art, theatre, music, film, politics,current affairs and most things in between. We also talk about similar stuff on our monthly podcasts and radio show on Subcity.

This zine is a collection of some of the content from our site and is distributed in conjunction with our monthly live events.

If you would like to get involved, reply to any of our articles or just generally say hi, hit us up on contact.tyci@gmail.com or visit tyci.org.uk.

ZINE COVER BY SOPHIE KROMHOLZ (TWITTER @TENDERCOMPLAINT) /// EDITED BY LAUREN MAYBERRY /// EVERYTHING ELSE BY CECILIA STAMP (CECILIASTAMP.CO.UK)